

# FIFTY SELECTED PIANO-STUDIES

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JEAN BAPTISTE CRAMER  
FIFTY  
SELECTED PIANO-STUDIES

SYSTEMATICALLY ARRANGED, FINGERING  
AND EXPRESSION-MARKS CRITICALLY  
REVISED, AND PROVIDED WITH  
INSTRUCTIVE NOTES

BY  
HANS VON BÜLOW

TRANSLATIONS BY  
ALBERT R. PARSONS AND B. BOEKELMAN

NEWLY REVISED BY  
DR. TH. BAKER

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## Vivace. (♩ = 100.)

13.  
(33.)

*mf* *ten.* *ten.*  
*sempre sopra la mano destra*

*ten.* *ten.*

*ten.* *ten.*

*ten.* *ten.*

*ten.* *ten.*

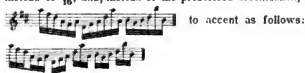
*ten.* *ten.*

The musical score consists of five systems of staves. The first system begins with a forte (*f*) dynamic and a tenor (*ten.*) marking. The second system is marked (15) and includes a piano (*p*) dynamic and a tenor (*ten.*) marking. The third system includes a crescendo (*cresc.*) marking and a piano (*p*) dynamic. The fourth system is marked (20) and includes a fortissimo (*fp*) dynamic and a tenor (*ten.*) marking. The fifth system includes a fortissimo (*fp*) dynamic, a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a tenor (*ten.*) marking. The notation is complex, with many beamed sixteenth and thirty-second notes, and some triplets. Fingerings are indicated by numbers 1-5 above or below notes.

(1) This uncommon  $\frac{9}{16}$  time is to be treated quite similarly to the more frequent  $\frac{3}{8}$  time. Besides the principal accents on the 1st, 4th and 7th 16th-notes, slight secondary accents are required on the 3rd, 6th and 9th 16th-notes.

(2) It would also be technically advantageous — as a secondary exercise in the smooth alternation of the hands, so that the passages may sound as if performed by one

hand — to imagine the number written in  $\frac{3}{8}$  or  $\frac{6}{16}$  time, instead of  $\frac{9}{16}$ , and, instead of the prescribed accentuation;



14.  
(24)

(5)



(10)



(15)



(20)



(25)



30

*ff*

*p*

*cresc.*

35

40

*poco a poco dim.*

*pp*

*cresc.*

45

*ff*

50

*dim.*

*p*

(1) The modern school of execution generally accepts without qualification A.B. Marx's dictum, that technical and intellectual study should never be separated, but rather go hand in hand, so as to avoid the danger of being stupefied and blunted by exclusive application to the mechanical side of music; hence, an appropriate and correct technical performance of this Étude should likewise reproduce the characteristic, which it so plastically represents, of waves stormily rising and falling.

(2) The accompaniment in the left hand is to be practised alone, and with the conscientiousness repeatedly and urgently recommended even for apparently unessential pas-

sages.

(3) Concerning the appoggiaturas in measures 1, 3, 11, 13, etc., we may remark, that even the shortest—like all other ornaments, to which class they belong—must be struck on the beat of, and take its time-value from, the next following principal note, and must not come in at the end of the preceding measure. The momentary dissonance:

meas. 51

meas. 52, etc.

need give no concern; but the octave-progression would be bad.



Allegro. ( $\text{♩} = 199$ )15.  
(18.)

15.  
(18.)

*dimin.*

(10)

(15) *dim.*

(20)

*secco* *dim.*

1. In this Étude and the next one, the rule given under N<sup>o</sup> 1 for the correct execution of arpeggios will find most convincing justification, should it require any. The slovenly harmonic effects which necessarily arise from a premature striking of the lower chord-tones together with notes in the figured part belonging to another chord, must offend any delicate ear, and will move the teacher never to show the slightest toleration for such carelessness on the pupil's part.

Measure 1.



The correct execution is again shown:

Measure 3.



or even, in still slower tempo, like this:

2. With beginners, special care must be taken to have this number practised in the very slowest tempo at first, with a most vigorous finger-stroke and infallible accuracy, also raising each finger quite high before striking each individual tone.

3. After overcoming the first mechanical difficulties, and familiarization with the changing intervals, etc., practise the ascending passages *crescendo*, and the descending ones *diminuendo*.

4. The rule given for arpeggios is also applicable to the short appoggiaturas in measure 7. See also Note 3 to N<sup>o</sup> 14.

Allegro. (♩ = 138.)

16. (56.) *f*

(5)

(10)

*p*

(15) *cresc.* *f* *dim.* *p*

Musical score for piano, measures 20-30. The score is in G major and 2/4 time. It features a right-hand melody with many slurs and fingerings, and a left-hand accompaniment with chords and moving lines. Measure numbers 20, 25, and 30 are indicated at the start of their respective systems. Dynamics include *p* and *f*.

All remarks on the preceding Étude apply to its counterpart, the present number. We also add the (wellnigh su-

perfluous) recommendation, to let the pupil practise the measures two by two.

## Allegro agitato. (♩ = 66)

17.  
(36)*il Basso marcato ma legg.*

(1) It will be well to repeat the first two notes of each figure twice, in the following manner:

(2) With regard to the fingering for the left hand in measures 4, 8, 16, 24, and 28, refer to Note 2 under N<sup>o</sup> 10.

(3) The teacher should also insist that, for triads in

close position, in the left hand, the pupil must not amateurishly use the fifth finger, but the fourth.

(4) In this number, as well as all the others, the left-hand part must be practised alone, for the sake of clear rhythmic "declamation." Time so spent will bring its reward.

Allegro moderato. (♩ = 122)

18.

(9.)

Musical score for piano and voice, measures 18-22. The score is in 2/4 time, key of D major (two sharps). The tempo is Allegro moderato (♩ = 122). The piano part features complex rhythmic patterns with triplets and sixteenth notes. The voice part includes melodic lines with slurs and dynamic markings.

Measures 18-22 include the following markings and features:

- Measure 18:** Piano part starts with *mf*. Voice part has a slur over the first two notes.
- Measure 19:** Piano part has a triplet of eighth notes. Voice part has a slur over the first two notes.
- Measure 20:** Piano part has a triplet of eighth notes. Voice part has a slur over the first two notes.
- Measure 21:** Piano part has a triplet of eighth notes. Voice part has a slur over the first two notes.
- Measure 22:** Piano part has a triplet of eighth notes. Voice part has a slur over the first two notes.

The score includes various dynamic markings: *mf*, *ten.*, *credo.*, *ten.*, *p*, *ten.*, *sf*, and *ten.*. It also includes fingerings (1-5) and slurs.

(20)

(25)

(30)

(1.) As no short, typical figure predominates in this Étude, but, instead, a variety of successive figures, it appears advisable to make a special preliminary study of each of the small groups. For instance, practise measure 1 at first alone, and then in connection with measure 2; then take up the figure in measure 3, with amplifications; then the one occurring in measure 6, etc.

(2.) It is evident, that the right-hand part also requires special practice; careful attention must, in particular, be paid to correct phrasing, (musical punctuation) which is precisely indicated by beginning and ending of the

legato-slurs.

(3.) The following execution of the trills in measures 2, 6, 8, etc., is perhaps more tasteful than that written out in measure 2:



Through the retarded entrance of the C<sub>4</sub>, the auxiliary D receives added melodic importance as a suspension. This mode of execution is particularly recommended for measure 26, in order to avoid accidental consecutive fifths between bass and soprano:



19.  
(2.)

**Presto.** ( $\sigma = 100$ )

(15)

(20)

*dim.*

*p smorz.* *più p*

(25)

*pp cresc.* *f*

*ff* *non legato* *ten.*

This Étude, as No 2 (in the original), was not in the right place. The change from swift extension to contraction of the hand, and the work expected of the weaker fingers, demand a higher degree of technical devel-

opment than No 1 presupposes. But, after Nos. 9, 10, and 17 have gone before, the task can be accomplished without difficulty. We hardly need point out the necessity for practising the left-hand part by itself.

Moderato. (♩ = 88)

20.

20. *mf* *ten.* *cresc.* *ten.*

*f* *ten.* *ten.*

(5) *dulce.* *ten.*

*ten.* *ten.*

10 *p* *ten.* *ten.*

*f* *ten.* *p* *ten.*

(15)

(20)

*f* *dim.* *p* *cresc.*

*f* *dim.*

*p* *ten.* *poco cresc.*

*mf* *f* *ff* *dim.*

*p* *piu p* *ten.* *pp*

(1) The chromatic steps in the right-hand figure should be specially accented at first.

(2) Do not understate the secondary importance of this

Étude as a staccato study for the left hand. The player should imagine the effect of a *pizzicato* on the violoncello. Pay careful attention to the fingering.

Allegretto. (♩ = 132)  
*simile*

21.  
 (29)

21. (29) *mf* *sf*

(5) *sf* *marc.* *p*

(10) *f* *p* *f*

(15) *mf* *sf*

(20) *sf*

(25) *cresc.*

(30) *ff* *dym.* 1 2 3 4

(35) *ff*

(40) *cresc.* *f* 32nd

(45) *f* *p* *ff*

(1) Double-notes like these are easier for beginners to master than passages in thirds, for instance; for in the former the strength of the entire hand can aid the weakness of individual fingers. Give particular attention to lifting the hand elastically after each connected group of two notes, executing the figures as follows:



etc. It is even advisable, by way of

practice, to allow a still longer pause to intervene; e.g.



(2) The left hand has an opportunity to continue the staccato exercises begun in the preceding number. The occasional 32nd notes in measures 8, 10, etc., demand energetic rapidity.

## Allegro (♩ = 104)

22.

(4)



Musical score for a piano piece, measures 35 to 55. The score is in G-flat major (three flats) and 4/4 time. It features a complex contrapuntal texture with many fingerings and articulations. Measure numbers 35, 40, 45, 50, and 55 are indicated. Dynamics include *p*, *cresc.*, *dim.*, and *f*. Performance markings include *ritard.* and *morendo*.

(1) Finished execution of this beautiful piece demands, to be sure, quite maturely developed theoretical intelligence on the player's part; but this development can be successfully promoted by the mere technical practice of the Étude. It is the teacher's duty to give harmonic explanation suited to individual pupils; e. g., to point out the passages where the bass note is to be imagined as still sounding, to explain each change of tonality, and, above all, to stimulate a susceptibil-

ity for the melodic leadings of the separate parts, and for their contrapuntal combination.

(2) The necessity for separate practice with each hand is self-evident.

(3) In measures 45-47 the editor deemed it practical to eliminate the extremely awkward crossing of the hands — even at the risk of offending the eye — by a simple exchange in the part-leading.



## Allegro non tanto. (♩ = 138.)

23. (58) *mf* *simile* (5)

*il Basso sempre tenuto e marcato*

(10)

(15)

(20) *cresc.*

(25) *dim.*

(30)

(35)

(40)

(45)

(50)

(55)

*p*

*mf*

*mf*




*mf*

*dim.*

*p*

*piu p*

*pp*

(1) This Étude doubtless forms the best introduction to practising passages in thirds. By the staccato lift of each fourth 16th-note (which, by the way, makes an excellent exercise in elastic touch/fatigue is obviated. As a preliminary study, an amplification of the first half of the figure is recommended:  As secondary studies, the following variants may be tried:  and: 

(2) The octave-progressions in the left hand are to be played as energetically and decidedly as possible. The teacher should prevent the formation of that well-meant, amateurish bad habit of trying to connect an octave with a higher one by replacing the thumb by another finger, and thus (unavoidably) quitting the lower note of the lower octave. (No less reprehensible is the reverse practice of replacing, in descending, the fifth finger of the left hand by the third, thus quitting the higher octave-note.)

24.

(63.)

Musical score for piano, measures 24 to 39. The score is in B-flat major, 4/4 time, with a tempo of Allegro vivace (♩ = 160). It features complex chordal textures with many accidentals and fingerings. Dynamics include *mf*, *ten.*, *f*, *p*, and *dim.* Measure numbers 24, 25, 30, 35, and 39 are indicated.

ten.  $\Omega$  cresc. ten. mf

cresc. f ten. dim.

dolce cresc

(30)

ten. f

(1) In the rapid tempo prescribed, the pupil, in his presumable stage of technical proficiency, will hardly be able to master this Etude. Its practice in slower tempo need not, however, be considered premature. The teacher will do well, after the lapse of a certain time devoted to the further study of this collection of Etudes, to return to this number; and, in general, to review systematically.

(2) Particular attention must be paid to lifting the finger in exact time, and both to feel and to see that it is so lifted, at the end of a legato-slug.

(3) Regarding the left-hand arpeggios in the shape of

apoggiaturas, we refer to the previous remarks (Notes to Nos. 1 and 14). As the short apoggiatura represents the bass of the chord, it should be marked all the more decidedly from the fact, that the after-striking tone is more impressed on the ear by its longer duration. The triplets in the right hand are to be executed as follows:

Maestoso energico. (♩=108.)

25.  
(64.)

25.  
(64.)

(5)

*f*

*dim.*

*p*

*cresc.*

(10)

(15) *dim.* *p*

(20) *cresc.* *dim.*

(25) *decresc.* *p*


(1) The strong emphasis and staccato lift of the bass note (the first in each group of 16th-notes), must induce no delay in the entrance of the accompanying figure, which latter is to be regarded as an independent middle part.

(2) When the figurate motive is taken up by the right hand, the first 16th-note must still be marked, but not played staccato except in meas. 9-12.

(3) For the prevention of rhythmic misconceptions,  $\frac{12}{8}$

time has been substituted, in the proper passages, for the original  $\frac{3}{4}$  time.

(4) To overcome the difficulty of the change from *legato* to *staccato* in the left hand (meas. 13-15), it is advisable at first to practise the following accentuation (triplet of

quarter-notes): 

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